

mental gymnastics make dexterity of movement and poise of advanced exercises possible. The apparatus and tumbling exercises are not simply acrobatic entertainment, but essential to complete the development of the preceding phases of fundamental and advanced gymnastics. They summon the resources of strength, nimbleness and dexterity of the body. At the same time they call for courage and determination.

Appearing without shoes and accompanied by music, the young women in the group demonstrated the Elli Bjorkesten system of Finnish Gymnastics, concluding with an exhibition of rhythmical exercises on the balance beams. These exercises develop bodily form, posture and naturalness, improving aesthetic culture which gives freedom of movement and joy.

To add variety to the program, both male and female members of the aggregation dressed in bright Danish folk costumes appeared together in a number of dances under the able direction of Miss Signe Bertelsen. These authentic folk dances were performed with meticulous care and gave the true version of the steps, rhythm, mimics and other traditional routines.

The Toronto Madsen's Danish Folk Dance Group in their native costume lent colour to the scene selling programmes and acting as ushers.

"A SOUND MIND IN A SOUND BODY"
(Mens Sana in Corpore Sano)

FOLK DANCER — PLEASE COPY

An Open Letter To Michael Herman

Dear Mr. Herman: Please accept my appreciation for devoting so much space in your FOLK DANCER, Vol. 7, No. 1, to a description of my two-bit booklet MERRILY DANCE.

In my much discussed introduction I set up the following criteria for my selection of dances:

1. They are simple enough to be mastered easily.
2. They are not generally known to the American folk dancer.
3. They are not found in any other publications.

English is not my mother tongue, and I regret that the wording of this introduction makes possible two interpretations, the one expressed in the FOLK DANCER review, and the one I intended using any ONE of the above criteria as the reason of my choice. The first interpretation, in view of my foot notes and statements as to publication, is not logical, for I would hardly claim that none of the dances had been previously published and then foot note it as appearing in my books DANCE AND BE MERRY or VILTIS. It just "aint" done. I am sure no other folk dance book contains the music AND description of such dances as KHEVEAYAH, DER KARREROD, GREIZ, KASHUBIAN WALTZ, JAUNIMELIS, THE WOMEN'S MIKITA and others. However, noting that a second interpretation of my introduction is possible, when this booklet is reprinted, the word "or" will be added so that the second line will read "They are not generally known to the American folk dancer, or."

I still insist that I am the first one to publish in any number the Judeo-Hebraic dances — before Chochem, Delakova-Berk or Vizansky. (Not to mention dozens of other dances — among them Kalvelis).

As to Kalvelis — I can not think you serious when you write that Miss Marija Baronas said she taught different and simpler version in Chicago because of language difficulties. I understand you have never even met Miss Baronas! Did it not occur to you that my pre-war group,

with the exception of one, was a LITHUANIAN SPEAKING GROUP! And as she taught this group the more difficult Jonkelis and Kepurinē, I can't understand why there should have been any difficulty with Kalvelis. Too, my group from Fairhope, Alabama, and a group of Lithuanians newly arrived from Lithuania, participating in the National Folk Festival held in Philadelphia, were able without confusion to dance together Kalvelis (the so-called Chicago version) and other Lithuanian dances. This was only possible because that group of recently immigrated Lithuanians performed the dances as we did. However, I have written Miss Baronas, who now lives in Germany, and requested her to settle this matter of the two versions once and for all.

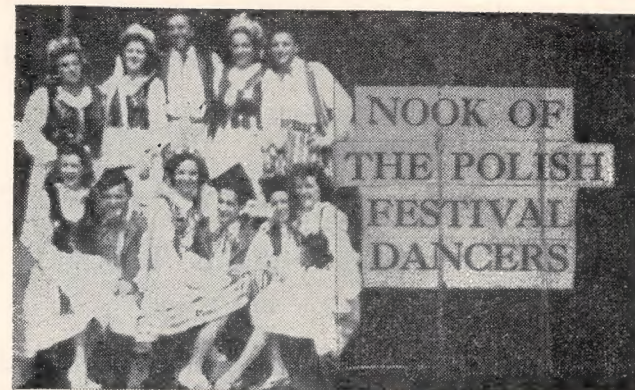
More Kalvelis — in our previous correspondence we have discussed the matter of the hand clapping in the refrain. In Chicago I teach a form of clapping imitating the smith at his anvil. In my collection of over 40 Lithuanian dances, now in the hands of the printer, not one uses the Anglo-Saxon or Germanic form of the Pease-Porridge of hand clapping. To the best of my knowledge this Pease-porridge type is not characteristic of the Lithuanian folk dances. Nor does any one patty-cake with an anvil. I personally do not object to elaboration of dances if they remain in the character of the people.

I agree with you that my choice of words regarding the Horra was not wise. We in the dance field must more and more become word conscious and adopt a uniform terminology.

With a desire for clarification matched only by your own, I would appreciate your printing this letter in the Folk Dancer.

I remain, still the same guy

Vyts
(V. F. Beliajus)



Dzien dobry!

The PFD's after a strenuous summer are reorganizing the group for the fall and winter season. Most of our members are back from their vacations and are looking forward to the usual fun and hard work that are part of our weekly meetings.

For the past month we have been playing host every Wednesday night to the "Happiness Tours of Chicago" which are led by Jack Worth. According to Mr. Worth he always conducts the tours of "Little Poland" on Wednesday night (our regular meeting night) for he considers the visit to the Settlement and the dancing of the PFD's as the high spot and an extremely good ending of his tours as the visitors leave for home humming Polish melodies and trying to do some of our intricate Polish dance steps.

On Sunday, September 28th the Northwestern U-ty Settlement sponsored its annual Harvest Moon outing

and picnic supper at the Louis E. Laverone Farm in Half Day, Illinois. The moon was to be at its fullest on that night but Mother Nature pulled a double-cross as the day and evening were cloudy and rather cold. However, that did not deter a huge attendance and everybody had a good time roaming over the "farm" which in reality is a country estate with formal gardens, an artificial lake, tennis courts, etc. In addition to the regular farm pasture and barns. In the evening a barbecue supper was served. Mr. Laverone personally tended the barbecue pits while everyone sat at tables underneath the spreading trees. Later on a huge bonfire was built and the PFD's were ready to go on with a program of Polish songs and dances, when we came across a rather difficult problem. The piano that was supposed to be transferred to the field where we were to perform was not delivered and we found ourselves without music. What a dilemma! As everyone knows it is impossible to sing and dance any of the Polish numbers at one time for everyone has to save his or her breath to be able to finish any of our dance routines. However, unexpectedly, a group of young Polish refugees who attend English classes at the NUS came to our rescue—2 of them playing mouth organs and the rest of them singing—and so we managed to do three numbers for our audience: The Polka Wegierka, Zasiali Gorale and Krakowiak. Many thanks to you our new friends for your help! The PFD's also had another new experience that night for we performed on a lawn and our "spotlights" were furnished by the huge bonfire and a group of automobiles with their headlights turned on us making our costumes seem all the more colorful. The grass by that time in the evening was wet with dew and quite slippery but it did not detract from our dancing and the performance went on with the usual verve and spirit that are such important parts of Polish dancing. Those of the PFD's who attended were: Florence and Joe Jania, Mary and Emily Czernek, Emily Mucha, Lou Mahouey, Mitchell Gorzela and Vyts Beliajus.

And now we will start rehearsals for our annual Fall Festival which will be held in November—but more anon. So until the next issue of VILTIS

DOWIDZENIA!

Mary and Emily Czernek

COMMENTS AND LETTERS

A Bouquette For Miss Fisher

Dear Mr. Beliajus:

I've just read Miss Fisher's article on the St. Paul Festival of Nations with very deep joy. The week in her words became as immediate and vivid as today's sunshine. I want to thank you, the editor, for the opportunity you have given us to reach people genuinely interested in folk lore and international friendship by printing this story of our festival. I hope you will be able to come and participate in our next one.

Very sincerely,

Winifred Flannagan, St. Paul, Minn.

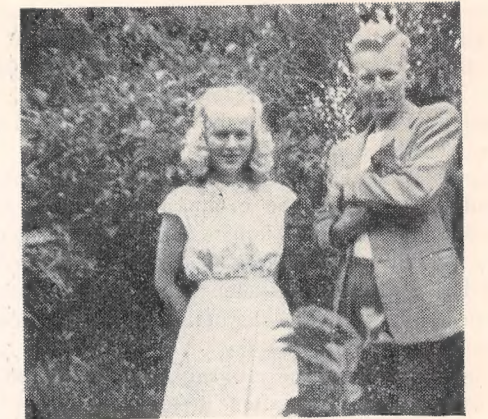
Dear Mr. Beliajus:

I'm mailing you my request for a subscription to VILTIS, which, I think, is worth all the compliments which can be given to a magazine of its type. I admire your pride in our Lithuanian culture, and, above that, your efforts in proving it. I wish we had more people like you. Wishing you luck, I am,

Sincerely yours

Helen E. Domkus

AMONG OUR FRIENDS



Alice Ann and Lee Vern, beautiful children of Mr. and Mrs. Edward Brotherton (she — nee Lela Marshall) of Forbes, N. Dakota. The Brothertons are farmers. They live on the So. Dakota line six miles S. W. of Forbes, a small community containing about one hundred families, where the opportunities for wholesome recreation are meager, unless the Farmers Union or the 4-H sponsors something for its members. Once a week an old movie is shown in the school house. In spite of these inconveniences, the N. Dakota farm youth is of a high caliber, contrary to the ideas the Easterners have about the farm youth of the "Wild-West" states.

The Brothertons are of English extraction. Mr. A. S. Marshall, grandfather of Alice and Lee, who is a very handsome gentleman farmer in his eighties, is the president of the North Dakota State Board of Higher Education. He was the State AAA chairman and at different times a State Senator and a State Representative. A brother of Mrs. Brotherton, Frank Marshall, is a noted rodeo rider and at present holds a governmental position in soil conservation at Fargo, N. D. Lee Vern, who is now eighteen years old, is attending his second year at the Ellendale State Teachers College where he is majoring in music. Between milking cows and other farm chores, he plays piano for various recreational meetings, teaches piano, and is active in the 4-H and Farmers Union Junior organizations. Both children have beautiful white-flaxen hair and both are of great promise. Their parents can well feel fortunate in having them as their offspring. To the Brothertons VILTIS extends bountiful years of happiness.



BABIES

A son was born to Mr. and Mrs. George Paškauskas (She — nee Navikas), on Sept. 15, and was named Vitas Jurgis ((George). Vitas, who weighed 6 lbs. at birth, proved to be no trouble to Antoinette. She and George attended a picnic all day Sunday, and when they came home, she made supper for George and afterwards Antoinette and George walked up to the Holy Cross Lithuanian hospital and a few hours later Vitas made his debut. George and Antoinette were original members of the ATEITIS folk dance group and both grew up in Lithuania. To both ATEITIS and VILTIS extend their sincerest wishes.